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dried with powder, and in the large, bold handwriting of the later period; all the rest of the poem and the date at the end are written with the paler ink, without powder, and in the smaller handwriting of the earlier period.

It is well known that numerous discrepancies exist between the dates in Hugo's mss. and those in the printed editions of his works; in the present instance, where the earlier date is in the later writing and the later date in the earlier writing, there would seem to be obvious falsification of some sort. V. 322—*Empire à grand spectacle*—might be taken to indicate that the poem was written after the assumption of the imperial title by Napoleon III on December 2, 1852, that is, even later than the date given in the printed edition. I shall be grateful if any one can throw any light on the question of the true date of this poem.

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"EASTWARD HOE" AND *bicched bones*.

To the Editors of Mod. Lang. Notes.

SIRS :—I should like to correct a misinterpretation, as I think, in Professor Carleton F. Brown's "An additional note on *bicched bones*," *Mod. Lang. Notes*, XXIII, 159–160.

The quotation from Marston's play obviously does not mean, as Professor Brown interprets, by a "figure, though not altogether clear," that the old usurer is to be transformed into "a dog's carcass" (note the plural apostrophe *dogs'* in the quotation), whose bones and skin are to be used for making dice and parchment. The passage contains no figure, but is a straightforward statement of fact, and means exactly what it says. Quicksilver is upbraiding the usurer, Security, for his covetousness and brutality, and exclaims in his anger: "I hope to live to see dogs' meat (*i. e.*, food) made of the old usurer's flesh [his flesh becoming dogs' food is no doubt a reminiscence of Ahab], dice of his (the usurer's) bones, and indentures of his (the usurer's, *not* the dog's) skin." The whole question as to whether parchment was ever made of dog-skin thus evaporates entirely, leaving in its stead a vicious and most appropriate thrust at Security, for the words of Quicksilver that follow: "And yet his skin is too thick to make parchment, 'twould make good boots for a peter-man (fisherman) to catch salmon in" are not added, as Professor Brown interprets, because "Quicksilver himself was aware that his figure was defective at this point," but "thick-skinned" is here used of the usurer in the figura-

tive sense of "feelingless," "cruel," which Security is shown conspicuously to be. He is too "thick-skinned" to permit of his skin being made into parchment. That this is the meaning, the last words of the speech, which immediately follow, clearly show: "Your only smooth skin to make fine vellum is your Puritan's skin; they be the smoothest and slickest knaves in a country." The peculiar aptness of associating Security's skin, even in this jesting way, with indentures is obvious. He has been bringing people into his "parchment toils"—to use his own expression of a few pages back—all his days, and it would be only natural to wish to see the tables turned and his own skin used to serve as such an indenture (if it were not too thick); equally appropriate is the thought that the man who has been making a business of robbing men as a usurer all his life should, even after death, through having his bones made into dice, continue to be the means of their undoing. This interpretation makes an especially appropriate, as well as a fine and powerful passage of Quicksilver's speech.—It turns out, thus, that this quotation is not a proof of dogs' bones being made into dice, but a hypothetical—or rather optative—one of human bones being so used, as referred to a little later in Professor Brown's note (p. 160).

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PARALLELS BETWEEN PEELE AND TENNYSON

To the Editors of Mod. Lang. Notes.

SIRS :—It is interesting to observe that among the many parallels to be found in Tennyson's writings and those of earlier authors, there is at least one very striking instance of such similarity between Tennyson and Peele; and a number of others which, though of less significance, are worthy of passing remark.

The most noticeable of these parallels is that of CENONE's Complaint (in *The Arraignment of Paris*) and the swallow song (in *The Princess*):

"Thou luckless wretch! becomes not me to wear
The poplar tree for triumph of my love:
Then as my joy, my pride of love is left,
Be thou unclothed of thy lovely green."

"Why lingereth she to clothe her heart with love,
Delaying as the tender ash delays
To clothe herself, when all the woods are green?"

Of the less striking parallels, *i. e.*, those which deal with ideas which are fairly common to all poetry, two instances of similarity come readily to mind. The first of these is that of Thestylis' song (*Arr. of Par.*), and the second song in *The Miller's Daughter*:

"The strange affects of my tormented heart,
Whom cruel love hath woeful prisoner caught."

"Love that hath us in the net."

The second of this class of parallels exists in a speech by David (in *David and Bethsabe*), and the well known song in *Maud* :

"May the sweet plain that bears her pleasant weight
Be still enamelled with discoloured flowers."

"From the meadow your walks have left so sweet
That whenever a March-wind sighs
He sets the jewel-print of your feet
In violets blue as your eyes."

When we remember that five of these six citations are taken from songs; when we consider that Tennyson, almost unparalleled in English literature for the number and variety of his songs, borrowed abundantly from older sources for the subject matter and phraseology employed in them (one illustration of this, which has or has not been pointed out before, is the first song in *The Miller's Daughter*, a mere elaboration of three sentiments expressed in an ode of Anacreon); when we consider the technical excellencies of both Peele and Tennyson, and the bond of sympathy which might readily have existed between them, these external similarities perhaps attain to something of real significance.

JOHN ROBERT MOORE.

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'SHE WAS A MAIDEN CITY.'

To the Editors of *Mod. Lang. Notes*.

SIRS:—As Professor Livingston suggests, the allusion to Venice as 'a maiden City' is so frequently encountered that Wordsworth (who read Italian with ease) might have found it in any one of a dozen places in the native literature. Among the possible sources in English, Professor Belden (*Mod. Lang. Notes* 26. 31) cites the *Familiar Letters* of the traveller, James Howell. I find no reference to Howell in Lienemann (*Die Belesenheit von William Wordsworth*), and recall none to the *Familiar Letters* from my own study of Wordsworthian sources in the literature of travel. Though there is nothing improbable in the supposition that the poet knew this book, it does not seem to be listed in the Catalogue of his library. Of course it might have been reserved from the posthumous sale; not a few of the volumes which he had especially valued may have been so withheld.

On the other hand, Howell's *Instructions for Forreine Travell* does appear in the Catalogue, and since it is precisely the kind of book that would interest the author of *A Guide through the District of the Lakes*, we have some right to assume that he read it. On our approach to Venice, the *Instructions* edify us with the inevitable common-

place. The volume in Wordsworth's library is said to have borne the date of 1650. I quote from Arber's reprint of the edition of 1642 (p. 42):

'From *Siena* he may pass to *Milan*, and so through the *Republiques* territories to *Venice* where he shall behold a thing of wonder, an *Impossibility in an impossibility*, a rich magnificent City seated in the very jaws of *Neptune*, where being built and bred a *Christian* from her very infancy (*a Prerogative she justly glorieth of above all other States*) she hath continued a *Virgin* ever since, nere upon *twelve* long ages, under the same forme and face of Government, without any visible change or symptome of decay, or the least wrinkle of old age, though her too nere neighbour, the *Turk*, had often set upon her skirts,' etc.

Will it be out of place to contrast Wordsworth's employment of the phrase 'a maiden City' with his ordinary use of adjectives as applied to cities? As my forthcoming Concordance will show, a city to him is, in general, 'great' or 'vast'—terms whose implication may be gathered from certain other epithets: 'huge,' 'enormous,' 'crowded,' 'mean,' 'cruel,' 'doleful,' 'obstreperous,' 'disolute.'

I suppose that the notion embodied in the expression 'maiden City' ought ultimately to be referred to a Biblical source, directly or by opposition, as, for example, in the earlier chapters of Jeremiah and the customary allusions to Babylon in Isaiah and elsewhere; thus, Isaiah 47. 1:

Come down, and sit in the dust, O virgin daughter of Babylon, sit on the ground: there is no throne, O daughter of the Chaldeans: for thou shalt no more be called tender and delicate.

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MILTON'S CHINA

To the Editors of *Mod. Lang. Notes*.

SIRS:—In *Paradise Lost* 11. 385–90, Milton, in describing the prospect spread by Michael before the eyes of Adam, says:

His Eye might there command where ever stood
City of old or modern Fame, the Seat
Of mightiest Empire, from the destined Walls
Of *Cambalu*, seat of *Cathaian Can*
And *Samarchand* by *Oxus*, *Temirs* Throne,
To *Paquin* of *Sinaean* Kings.

Commentators on the passage do not consider Cathay and China (*Sinae*), and *Cambalu* and Peking (*Paquin*) identical, though such is the case (Col. Yule, *Cathay and the Way Thither*, and *Marco Polo*). Professor Masson, for example, describes Cathay as a region northwest of China.